



1. Behind the scenes of Lancôme "La Vie Est Belle" film: Julio Roberts and Bruno Aveillan.  
 2. Filming of "Divino Inferno" with the dancer of the Paris opera Gomez Juliette

## BRUNO AVEILLAN:

# *The Art of Long-lasting Filmmaking*

With unparalleled creativity and vision in filmmaking, *Bruno Aveillan* stands as a testament to extraordinary success. Renowned for his captivating *visual storytelling* and *innovative approach* to directing, Aveillan has carved a distinctive niche in the industry.

By VICTOR GEE

With a deep understanding of the nuances of cinematography, he has mesmerised audiences worldwide with his award-winning commercials, short films, and music videos. His achievements have garnered widespread acclaim and numerous accolades, solidifying his status as one of his generation's most influential and revered filmmakers. Through his relentless pursuit of excellence and boundless creativity, Bruno Aveillan continues to inspire and leave a mark on filmmaking.

**L'O:** Bruno, you are an artist of many things; please tell us more...  
**Bruno Aveillan:** My career path is quite atypical because I work as a creator and a visual artist in several areas of experimentation and research. I have projects related to communication and advertising and collaborations with brands that focus on photography and design. There is also a part that concerns artistic and personal work, which is often expressed in the form of an exhibition or a book. As a book lover, I have established my own publishing house called Noir.

Images provided by 1. © Bruno Aveillan 2. © Chloé Bloudeau. 1. © Bruno Aveillan

**L'O:** You were one of the first directors to conceptualise brand films; how did it all start?

**BA:** At the time, luxury companies communicated little about themselves through film formats. They place their products in magazines, advertisements, or on celebrities to reach a targeted segment. Since film is a universal luxury, houses wanted to address more people, not only those with direct access to the product. It was a revolution because product films have a limited duration; a brand film, on the other hand, is eternal. A film you release at a given moment should resemble the brand ten or twenty years later as it's a long-term investment.

**L'O:** Guide us through your work process...

**BA:** I make films that belong to you, and that belong to others forever. In advertising, companies often invest a lot of money quickly and employ large teams. I like to do the opposite; I will take a budget and use it for a long time. I work with a tiny team with a camera on my shoulder, and I go on long trips. I write the film as the journey progresses, just like a travel notebook but with a camera.

**L'O:** And how do you select your projects?

**BA:** There is always an artistic conversation in my projects, which is something that is really essential to me. I choose my projects based on their added creative value. Even when I'm asked to do an advertisement, I always favour creativity and not the product for the sake of the product. The advertising sector has taken a wrong turn in recent years. Advertisements today are becoming more and more like filmed products; the dream factor is disappearing, and it's unfortunate because this marks people's lives.

**L'O:** Are you always able to stimulate your creativity?

**BA:** Sometimes, it gets stuck, but I deliberately make time for creativity. I do a lot of artistically interconnected activities, and it takes me time and energy, but I do it with pleasure. I put a lot of passion into it, as I don't do business for the sake

of business. I'm very selective about the things I work on, and I can't betray myself philosophically or ethically, which is probably why my creativity remains liberated.

**L'O:** After all your glorious projects, what is your recipe for success?

**BA:** You almost don't have to be fashionable because when you try to be fashionable, you label something perishable. A film is made to be seen and watched over and over again. Brands need to avoid gimmicks and stimulate emotions. Emotions will never get old; aesthetics do. You can still cry after watching a 1950s film, though it's not in colour, the actors are probably dead, and the style is outdated, yet it's the emotion projected that remains intact.

**L'O:** You dedicate time to humanitarian projects. Can you mention a couple?

**BA:** I made a film about the battle of women in Iran not so long ago. A film that tells them that we will not forget their cause, though they continue to suffer and risk their lives. I chose a group of Iranian women, and we decided to join forces. My wife and I also work with The Heart Fund, which treats children with heart diseases. The foundation travels across villages that can't afford hospitalisation. I made a film about animal rights called "The Cry", and I made others for UNICEF and the food bank. I try to make a film for a greater cause on a yearly basis.

**L'O:** What are you currently working on?

**BA:** We have a very unique project underway with Louis Vuitton. We are creating books with an immersive approach. More than a decade ago, I received a gift from Louis Vuitton: a beautiful trunk, and wherever I go in the world, it travels with me. Whether in Antarctica, the heart of the Amazon, on the rooftops of New York, or in the depths of China, I carry it with me and photograph it. With Noir, we are also working on films and exhibitions. A large exhibition will take place in Shanghai in November 2024 and will be devoted to Art Deco.



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